


*Catalogue of Exhibitions circulating 1977-1978*



Art Gallery of Ontario  
Extension Services



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*Catalogue of Exhibitions circulating 1977-1978*

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Front cover: André Biéler *Election Day, Ste Adèle* 1938  
Watercolour on paper 19% x 24½ in.



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Charles Pachter *The Visitation* Acrylic on canvas 36 x 48 in.



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## FOREWORD

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Some two years ago the Extension Department became Extension Services, a literal way of indicating its gradual shift in roles from a circulating exhibitions co-ordinator to a resource centre. The exhibitions presented in this 1977-78 catalogue illustrate the very broad range of centres with which the Extension Services works. Major galleries, libraries, universities, colleges, schools and community centres have considerable impact on putting this programme together and comments and suggestions from the various centres are essential to us.

Significant exhibitions offered this year include *The Laurentians: Painters in a Landscape*, an exhibition which demonstrates how different artists at different times viewed the same landscape, the Laurentians north of Montreal, and the various ways they interpreted it; *Nightlife*, an environment attempting to apprehend the myth of night-time through large-scale colour photography, and *Canadian Paintings from the Collections of the University of Toronto*, a collection of rarely seen works concentrating on the Group of Seven as well as their contemporaries such as David Milne and Tom Thomson.

In the *Catalogue of Exhibitions Circulating 1976-77*, the minimum requirements for receiving each exhibition were laid out. Increased knowledge concerning the care and handling of works of art, combined with the expanded and more technically sophisticated facilities throughout the province, has made it possible for us to encourage the development of the highest standards. In certain instances the additional information has served to further acquaint the staff and the Board of Trustees of expanding centres with the various conditions necessary for the maximum care of works of art. This practice has been continued and expanded with additional information this year.

During the past year Extension Services has formally established an Advisory Service. Particular emphasis is placed on technical matters such as lighting and hanging considerations, installation design, spatial requirements for different types of galleries, administration and budgeting plus the necessary care and handling of works of art. This Service is supplemented by a

Resource Library and is available upon request across Ontario. The various costs involved in having a member of Extension staff travel to the communities are met by the Art Gallery of Ontario.

We trust that time and funds will permit us to begin a series of in-service practical training sessions held throughout the year for staff members from the provincial centres. These workshops will be co-ordinated with the various training programmes of the Ontario Association of Art Galleries.

Two new projects, for which we hope funds will be forthcoming, involve scholarships plus travel and living allowances for gifted art students between the ages of fifteen and seventeen inclusive from across the province, to study at the Art Gallery of Ontario School during the summer months; and an "animateur" to travel in the province assisting smaller and medium-size galleries and libraries in planning educational programmes and working with school groups in conjunction with our exhibitions.

On a broader front, Extension Services is involved with other cultural agencies in an Investigative Study for an Ontario Exhibit Train. Specially designed cars would travel to small communities to involve and familiarize them with the cultural resources of the province.

The present period of development is a crucial one for galleries in the province of Ontario. Innovative programmes begun in response to the various communities' needs may, in some areas, be still-born if the strong need for ongoing grants for the public galleries is not realized. The search for increased support from the private sector has been strongly affected by the current economic climate and the Anti-Inflation Board guidelines. The Art Gallery of Ontario itself is suffering severe cut-backs in its grants from various levels of government and has been forced to curtail its services. We sincerely hope this situation will improve before too long.

The strong success of the regional extension programmes has significantly decreased demands on Extension Services and will allow us to concentrate our energies on increased exhibition

research; for example, exhibitions designed for schools will receive greater attention. With the assistance of curriculum consultants, exhibitions will be specially designed to tie into the school curriculum for use as teaching aids.

Two vital activities of the Branch, both designed to work with many communities without continuing access to a gallery, are "Artists with their Work" and Festival Ontario. Emphasis has been placed on expanding involvement of the "Artists with their Work" programme with smaller communities in Northern Ontario; this fact combined with the many community festivals we have participated in through Festival Ontario, has made our involvement in northern areas much more tangible.

To assist us, an Advisory Committee of representatives from the varied centres will meet together with the staff in the coming year to further clarify our role. Discussions have been held and are continuing with many diversified groups in the visual arts to co-ordinate resources and future programmes. The Ontario Arts Council, the Ontario Association of Art Galleries, Visual Arts Ontario and Canadian Artists Representation Ontario are several of the organizations with whom we consult on an on-going basis.

The Ministry of Culture and Recreation, Ontario and the Museums Assistance Programme of the National Museums Corporation, Ottawa have been instrumental in the growth of the Extension Services through their generous support. This support, combined with their understanding of our objectives, is essential in providing a responsive Extension Services and assists us to reflect and anticipate the development of the provincial centres.

Nancy Hushion  
Head, Extension Services

## Extension Services Personnel

### Head

- 1 Nancy Hushion

### Exhibition Producers

- 2 Francis Broun  
3 Mela Constantinidi  
4 Glenda Milrod

### Special Projects Officer

('Artists with their Work' and Festival Ontario)

- 5 Karyn Allen

### Scheduling Manager

- 6 Lynne Watson

### Assistants

- 7 Elizabeth Brown (Head)  
8 Jan Fortune (Exhibition Producers)  
9 Diane Vetere (Exhibition Producer  
and Scheduling Manager)

### Secretary to Special Projects Officer

- 10 Grace Rego

### Head, Technical Services Department

- 11 Ches Taylor

### Installation Officers

- 12 Robert Freeman  
13 Akira Yoshikawa

### Exhibit Technician

- 14 Claude Luneau

### Matter/Framer

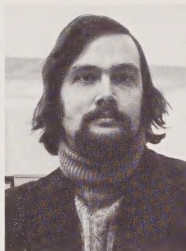
- 15 Bryan Darroch

### Shipper/Crater/Receiver

- 16 Charles Simpson



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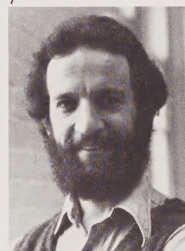
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## Acknowledgements

We acknowledge with thanks the private collectors and various organizations and galleries contributing to our circulating exhibition programme. In particular we would like to thank the many artists participating in our programme.

Harry N. Abrams Inc. New York  
Art Gallery, Mount Saint Vincent University  
Art Metropole  
George Braziller Inc., New York  
Canada Council Art Bank  
Canadian Film Makers Distribution Centre, Toronto  
*Lenders to The Laurentians: Painters in a Landscape*  
Department of Indian and Northern Affairs, Ottawa  
Doubleday Canada Ltd.  
Helen Duffy  
Festival Ontario, Ministry of Culture and Recreation, Ontario  
Federal Ministry of Foreign Affairs, Austria  
Gage Publishing Ltd., Toronto  
Manufacturers Life Insurance Company, Toronto  
Merton Gallery, Toronto  
The National Gallery of Canada  
National Museums of Canada  
Ontario Arts Council  
Ontario Crafts Council  
Ontario Potters Association  
Outreach Ontario, Ministry of Culture and Recreation, Ontario  
Parks Canada  
The Photography Gallery, Bowmanville  
The Print and Drawing Council of Canada  
Royal Ontario Museum, Toronto  
Thames & Hudson, London, England  
University of Toronto Sesquicentennial Committee  
Xerox of Canada Ltd.

## Extension Services Advisory Committee 1977

Marie Louise Drews	Atikokan Centennial Museum and Public Library, Atikokan
Peter Harris	Rodman Hall Arts Centre, St. Catharines
Ken Johnson	Thunder Bay National Exhibition Centre, Thunder Bay
Paddy Gunn O'Brien	President of the Ontario Association of Art Galleries
Linda Paulocik	The Station Gallery, Whitby
Daniela Presetnik	Extension Officer, London Public Library and Art Museum, London
Judy Robertson	Algoma Fall Festival Association, Sault Ste Marie
John Stacey	Etobicoke Public Library, Etobicoke
Maurice Stubbs	McIntosh Gallery, University of Western Ontario, London
Zoltan Temsey	Adam Scott Collegiate Technical School Vocational Institute, Peterborough

## GENERAL INFORMATION

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Many new centres, as well as those we have worked with in the past, are participating in our programme now. To enable us to serve you better, we ask that careful attention be given to the following information.

This year's catalogue includes the date available for first booking for all new exhibitions. Certain exhibitions carry the notation "fully booked at the time of publication." Enquiries about interest in booking these exhibitions have been sent to all centres with sufficient space and appropriate facilities before the exhibition is confirmed as part of the Extension Services Programme. This confirmation of interest is essential due to the scope and financial commitment required by these exhibitions. Cancellations do however occur; please contact the Scheduling Manager if you have a specific interest.

This year the fee for most exhibitions includes a specific number of catalogues. Additional copies of most catalogues are available upon request from the Scheduling Manager at a small cost to the centre.

As mentioned in the Foreword, many regional centres offer an excellent extension programme particularly directed towards the smaller centres in their area. Many of these extension departments publish catalogues of the exhibitions they offer for circulation. Please contact the Art Gallery of Ontario Extension Services for further information.

Extension Services' 1977-78 Circulating Exhibition Catalogue offers a wide range of exhibitions to an equally wide range of centres. Information on the requirements for each exhibition is included with a description to facilitate the centre's choice and increase each centre's awareness of the practices and procedures necessary in the care of works of art. For further information on these subjects we draw your attention to a short suggested reading list which follows.

The requirements for receiving each exhibition can be broken down into four major categories: security, lighting, humidity and air conditioning, and temperature controls.

### Security:

Security requirements are related directly to the value and scale of the exhibition. Smaller works must often be screwed directly to the wall to prevent theft.

Various types of security are:

1. Twenty-four-hour full gallery security which includes an electronic or sonic alarm system while the gallery is closed, and a staff member in the specific room at all times when the gallery is open (generally refers to security guards). Local police should be advised that a valuable exhibition is on the premises.
2. Exhibitions in view of an attendant at all times; secure locks required on all doors and windows.
3. Periodic patrols by a staff member; requires a responsible person to verify the status and condition of the exhibition periodically. Secure locks on all doors and windows are also required.

### Lighting:

Various types of lighting are:

1. Incandescent lighting which is the least hazardous to works on paper and to oil and acrylic paintings.
2. Natural lighting which can be damaging to works on paper and to oil and acrylic paintings, especially if the works are exposed to any direct sunlight.
3. Fluorescent lighting, which is the most hazardous, should be fitted with ultra-violet filters when this type of illumination is present. For further sources and information please contact Extension Services.

### Humidity Control and Air Conditioning:

Ideal condition for works of art is a maximum fluctuation of  $\pm 10\%$  from the norm of 50% within a twenty-four hour period. However, by far the greatest damage is caused by a sudden and drastic change in humidity level, causing expansion or contraction of all materials. Over a period of time such conditions have extremely damaging effects on the art work and are one of the major difficulties in circulating exhibitions.

### Temperature Control:

Major fluctuations in temperature are also very harmful to works of art and should be carefully monitored together with the humidity of the gallery. The ideal condition for major works is between 68°-70°F. (20°-21°C.).

### Booking

When selecting an exhibition, please read the description carefully, as the nature of the exhibition will determine your security and space requirements. When you have made your selection, complete the Booking Form at the back of this catalogue. Exhibitions will be booked in order of application. The most direct shipping route will constitute the regional circuit. Booking should be requested at least a month in advance, and cancellations must be made at least one month in advance, otherwise the full fee will be charged. Due to the increasing number of requests for bookings, each centre is allowed a maximum of five exhibitions a year.

### Conditions of Rental

A work of art should be treated with care. Exhibiting centres are directly responsible for protecting and handling material entrusted to them for exhibitions and must carefully follow all directions for packing, unpacking and handling. A Confirmation of Agreement form is sent to each exhibiting centre and must be signed and returned before the exhibition can be dispatched. This is a commitment to take the exhibition for a given period and to ship it to the next centre on a specified date. It is also an agreement to assume responsibility for the care of the exhibition, to observe the packing and unpacking instructions, to complete a Condition Report and Check List on arrival of the exhibition, and a Condition Report, Check List and a Publicity and Attendance Report on its departure. Slides or photographs may not be taken of the works of art in the circulating exhibitions without written permission from the Art Gallery of Ontario Extension Services, as these are protected by copyright laws.



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## Exhibiting Period

Exhibitions are offered for a three-week period. The dates on the Confirmation of Agreement are the suggested opening and closing dates for your centre. We allow two days prior to and one day following these dates for installation and dismantling. If the exhibition is held over beyond this specified date, an additional rental fee will be charged. If the exhibition does not reach you two days before the opening date, you are requested to telephone the previous exhibiting centre according to the Shipping Advice/Arrival in your kit, or your local express agent.

## Fees

The rental fee stated in the catalogue includes all costs of organization and shipping as well as insurance in cases where loss or damage arise without fault or inattention on the part of the borrowers. A specified number of catalogues is also included in the exhibition fee. These may be distributed by the centre free of charge or sold by the centre at the equivalent selling price asked by the Art Gallery of Ontario Gallery Shop. Further information is contained in the information kit sent one month prior to the exhibition date.

## Space Requirement

Please note that the space requirement given in running feet in the catalogue is simply twice the total horizontal measurement of all the works, frame to frame, and represents the approximate wall space required for the exhibition. Space required for three-dimensional work is given in square feet.

Please note that this year dimensions in the catalogue will also be given in the metric system.

## Insurance and Protection

The Art Gallery of Ontario Extension Services limits the privilege of borrowing to those institutions which maintain a good record in handling exhibitions.

All the exhibitions are insured during transit and display. This does not absolve the exhibitors from

responsibility while the exhibition is in their care. If Extension Services has reason to believe that the exhibitor is guilty of negligence in not providing adequate protection against fire, theft and damage, or of negligence in packing, disregarding instructions or not reporting damage immediately, the exhibitor may be held responsible for claims resulting from damage or loss. Therefore it is essential that the exhibitor carry insurance to cover legal liability.

All damage should be reported immediately to the Art Gallery of Ontario Extension Services.

## Publicity

Acknowledgements to the Art Gallery of Ontario Extension Services, and to persons and institutions lending the exhibitions should be made in all public announcements, invitations, posters, press releases, radio and television.

*A small kit containing a press release and selected photographs will be sent a month in advance of the opening of exhibitions for the use of the centre, if so desired.*

## Sale of Works

Many of the works included in the Art Gallery of Ontario Extension Services circulating exhibitions are for sale. Enquiries regarding purchase should be addressed to Extension Services which will, in turn, direct them to the artist/lender.

The Art Gallery of Ontario receives no commission on sales.

Works purchased from an exhibition will be forwarded to purchasers at the end of the circulation period.

## Catalogues and Audio-Visual Material

Where catalogues, catalogue-folders, posters, films, slides or videotapes are included with an exhibition, their costs are absorbed by the Art Gallery of Ontario.

## Admission Charge

We recognize that it is the privilege of the exhibiting centre to establish its own admission

policy. However, it should be understood that, due to the nature of the subsidy of the exhibitions offered by the Art Gallery of Ontario, the admission charge should not be unreasonable, and should be commensurate with the exhibition's quality and the costs of the exhibition to the exhibiting centre.

## Shipping

All centres are required to obtain an Express Prepaid Shipping Contract Book from their local CN/CP agent.

When telephoning your shipping agent, be certain to specify that the crates are *blue* and contain works of art from the Art Gallery of Ontario Extension Services. This will ensure careful handling.

All shipments of exhibitions are "door to door," and when heavy crates are expected, arrangements for handling these should be made by the exhibiting centre. If the crates are heavy and you do not have anyone available to assist the driver, notify your shipping agent that it is a two-man pick-up in order to avoid unnecessary delays. Please make all shipping arrangements three days prior to pick-up, and ship *prepaid* to the next receiving centre, according to the Shipping Advice/Departure in the kit. The weight given is the approximate weight of each crate. *Please do not insure in transit.*

## Financial Assistance

Requests for financial assistance in the visual arts from community groups and art organizations should be directed to Mr. Peeter Sepp, Visual Arts Officer, Ontario Arts Council, 151 Bloor Street West, Toronto, Ontario M5S 1T6.

## Special Loans from the Collection of the Art Gallery of Ontario

A number of works are available for extended loan to art galleries in the province of Ontario. Please direct enquiries to the Head, Extension Services, Art Gallery of Ontario.

This is a continuing exhibition programme and its success has been built on the goodwill of the exhibiting centres. The exhibitions are in great demand, and after leaving the Art Gallery of Ontario may remain in circulation for the entire season. Therefore, reporting of damage and prompt shipment of the exhibition to the next centre are your contribution to the continued success of the programme. Careful packing and unpacking are essential, and we would appreciate your attention to the following directions:

### Instructions for Unpacking and Repacking

*Crates containing works of art should always be unpacked, stored and repacked indoors in conditions similar to those of the exhibition area.*

*Please report any damage or missing items immediately to the Art Gallery of Ontario Extension Services, (416) 361-0414.*

### Unpacking

- 1 Before unpacking, leave crates closed for about twenty-four hours in the new environment to allow for a slow change in temperature and relative humidity. Check the condition of the crates and report any damage immediately. See photo 1.
- 2 When ready to unpack the crates, open the crates carefully and put on white gloves. If packing material is used, return it to the same crate. Check each item against the check list in your information kit. This is of utmost importance as it helps us to trace missing items. See photo 1.
- 3 Grasp each work firmly when lifting out of the crate. Works should be packed face to face and back to back. If this was not done please note on the Condition Report/Arrival. See photos 2 and 3.
- 4 Numbers on the backs of the work should correspond with the numbers on the crates. If not, please note on the Condition Report/Arrival. See photo 4.

- 5 Carrying one work at a time, lift the works out of the crate and check for any damage. Damage should be noted on the Condition Report/Arrival. Works should be placed on pads to prevent damage caused by slipping on smooth floors and to protect frames; do not place directly on the floor. Place works against the wall back to back, face to face, using corrugated cardboard as dividers. See photos 5, 6 and 7.

- 6 Complete Condition Report/Arrival and return immediately to the Art Gallery of Ontario, Extension Services. See photo 8.

- 7 Whenever plexiglass is used, special instructions for cleaning are affixed to the back of the work.

- 8 When moving works to the exhibition area, do not carry more than one work at a time. Large works should be handled by two people as shown. See photo 9.

### Repacking

- 1 Check items against the Crate List to ensure that none are missing. Note any damage on Condition Report/Departure and send copies by return mail to the Art Gallery of Ontario Extension Services, and to the next exhibiting centre.
- 2 Do not remove hanging wire or screw eyes. Where perspex is used, do not tape.
- 3 Repack exhibits in the order indicated on the Crate List, *back to back, face to face*. Never send a damaged work to the next exhibitor.
- 4 Remove the old address label and make certain the new address label is attached to the crate label.

### Suggested Reading List

Additional information on art gallery standards and procedures, and on the care and handling of works of art, is contained in the publications outlined in the C.M.A. book list available from the Canadian Museums Association, Training Resources Division, P.O. Box 1328, Station B, Ottawa, Ontario, K1P 5R4.

Of particular interest are:

*Art Objects: Their Care and Preservation*, Vol. 1 of *A Reference for Museums and Collectors*, by Frieda Kay Fall; Washington, D.C.: Museum Publications, 1967

*Curatorial Care of Works of Art on Paper*, 2nd ed. rev., by Anne F. Clapp; Oberlin, 1974

*A Handbook on the Care of Paintings* by Caroline K. Keck; Nashville, 1965

*How to Care for Works of Art on Paper* by Francis W. Dollof and Roy L. Perkinson; Boston: Museum of Fine Arts, 1971

*Is Your Contemporary Painting More Temporary than You Think? Vital Technical Information for the Present Day Artist* by Louis Pomerantz; Chicago, 1962

*Safeguarding Your Collection in Travel* by Caroline K. Keck; Nashville, 1970

*A Primer on Museum Security* by Caroline K. Keck, et al.; Coopertown, N.Y., 1966

*A Glossary of Terms Useful in Conservation*, compiled by Elizabeth Phillimore, Royal Ontario Museum, 1976

*The Organization of Museums*, UNESCO Press, Paris 1974

*Visual Arts Handbook*, 1975 edited by Louis Chenier, published by Visual Arts Ontario, 1975. This can be purchased from Visual Arts Ontario, 8 York Street, Toronto, Ontario M5J 1R2.

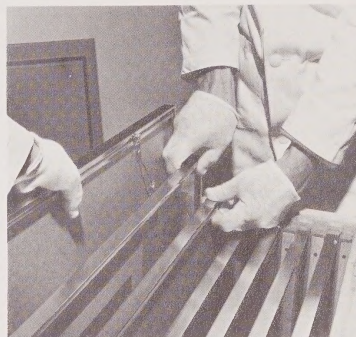




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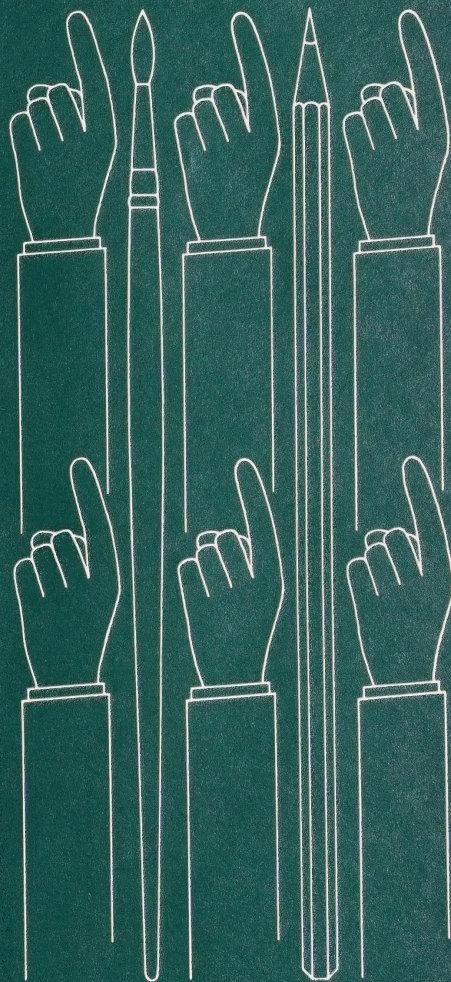






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*Artists with their Work*





## ARTISTS WITH THEIR WORK

Through this project the Art Gallery of Ontario encourages exhibiting centres in Ontario to present exhibitions and programmes which involve the community and the artist.

The "Artists with their Work" programme is designed to provide communities across Ontario with visiting artists who will discuss their approaches to art, and creative processes in conjunction with an exhibition of their work. A selection of artists practising in a variety of disciplines have participated in the programme during the past five years.

The form and content of each programme is unique. Groups such as art clubs, libraries, recreation associations, craft societies, church groups, universities or college groups, may design an exhibition and workshop specifically related to their community's interests, in consultation with the artist and the co-ordinator of the programme.

Upon request, the exhibition of an artist's work can remain on view from one to four weeks. The artist is available to conduct workshops, demonstrations or classes for a period of one to four days. The installation and dismantling of the exhibition is to be supervised by the artist.

The programme is specifically directed toward involving communities which do not usually have access to this type of exhibition/workshop situation. For this reason, the programme is not available in Metropolitan Toronto. Communities in Northern Ontario in particular are encouraged to request the programme, and to involve professional artists from their own area.

Included in the programme are painters, printmakers, textile artists, potters, sculptors, photographers, filmmakers and video artists. Possible areas of concentration in the workshops may include: printing techniques such as lithography, etching, engraving; materials and forms in ceramic art; the principles of colour and design; the use of textiles and fibres to create new forms; papermaking techniques; experimentation with video to communicate or create an experience.



Louis Stokes *Workshop with the Toronto Dance Theatre*  
Robert McLaughlin Gallery, Oshawa



Joy Walker



The programme also offers an opportunity to gain some insight into the approaches and processes of Canadian filmmakers working in Ontario. Filmmakers working in documentary, fiction, animation, and video, can be requested for an evening session, day-long conference or weekend workshop. The filmmaker will bring his or her films, and a suitable format for the specific visit will be developed among the artist, the community, the programme co-ordinator and the Canadian Filmmakers' Distribution Centre.

The Art Gallery of Ontario encourages both the artist and the centre to submit their comments to the co-ordinator of the programme, after an exhibition/workshop has taken place.

The following artists are available, depending on previous commitments. Detailed information is available upon request.

#### **Ceramics**

Bonita Collins, Robert Held, Sam Moligian

#### **Colour and Design**

Henri van Bentum, Helen Duffy, Ted Hallman, Joy Walker

#### **Glass**

Karl Schantz, Stephen Taylor

#### **Graphics**

David Blackwood, Paul Dempsey, Sydney Drum, Jennifer Durkin, Saul Field, Vera Frenkel, Brian Kelley, Kim Ondaatje, Charles Pachter, John Palchinski, Michael Poulton, Jean Townsend

#### **Multi-Media**

Flavio Belli, Robert Bozak, Hendrikus Bervoets, Michael Hayden, Tom and Martha Henrickson, Jack Joel, Joe Rosenblatt

#### **Painting and Drawing**

Earla Alexander, Michael Berman, Henri van Bentum, David Bierk, Andrea Bolley, John Boyle, Hart Broudy, Denis Cliff, Penny Glaser, John Gould, Brian Grison, Nancy Hazelgrove, Janet Hendershot, Peter Hill, Tom Hodgson, Denise Ireland, Harold Klunder, Peter Kolisnyk, Rita Letendre, John Moffat, John Newman, Kim Ondaatje, Charles Pachter, Gordon Rayner, Susan Collacott Rivait, Lillian Sarafinchan, Dan Solomon, Dennis Tourbin, Joy Walker, Tim Whiten



Brian Grison Workshop with children Mackenzie Gallery, Peterborough

## Papermaking

Andrew J. Smith

## Photography

Paul Albert, Barbara Astman, Flavio Belli, Michael Berman, Andrew Danson, Robert van der Hilst, Laura Jones, Neil Newton, Jake Piuti, Shin Sugino, Lawrence Weissmann

## Sculpture

Robert Arn, Ron Baird, Zbigniew Blazej, Andrew Bodor, Michael P. Czerewko, Paul Dempsey, Kosso Eloul, Edward Falkenberg, Augustin Filipovic, Martin Hirschberg, Stephen Hogbin, John MacGregor, Robin MacKenzie, Karena Massengill, Elizabeth Mudge Massey, David Partridge, Louis Stokes

## Textiles

Jean Burke, Dorothy Caldwell, Merton Chambers, Judi Lewis Foster, Anna France, Helen Frances Gregor, Gunnel Hag, Ted Hallman, William Hodge, David H. Kaye, Joyce Lehto, Susan Watson

## Filmmakers

Jim Anderson, John Gould, Rick Hancox, Tom and Martha Henrickson, Keith Lock, Morley Markson, Kim Ondaatje, Michael Snow, Joyce Wieland

## Video

Robert Arn, Paul Casselman, Colin Campbell, Noel Harding, Michael Hayden, Keith Lock, Winston McNamee, Lisa Steele, Jane Wright

*After selecting the artist and planning the programme of your choice, please complete the Agreement Form at the back of this catalogue and mail it to the Art Gallery of Ontario Extension Services.*

A catalogue with detailed information on each artist is in preparation and will be available on request.



Flavio Belli



## FACILITIES

Almost any room will do - a small library, gallery, community centre, perhaps even a warehouse - provided it is clean and dry. The participating artists know how to make the best use of the available space, and will work closely with a community representative to create an inventive and involving programme.

## RESPONSIBILITIES

### The Exhibiting Centre

1. Accommodation and living expenses for the artist up to a maximum of \$35.00 per day (hotel, cost of meals).
2. Insurance premium for the artist's works (range: \$50.00-\$125.00 dependent on the nature of the exhibition and the exhibiting centre). It is essential that the centre carry insurance to cover legal liability.
3. The development of maximum interest and involvement within the group or community; commitment to comprehensive publicity.
4. Catalogue, invitation costs (if any).
5. Suitable film screening facilities and a trained projectionist.
6. Submission of a follow-up report of each programme, including copies of publicity, slides, photographs, newspaper articles, attendance estimates, etc.

### Art Gallery of Ontario

1. Artist's honoraria for workshops and exhibition fee.
2. All transportation costs for both the artist and the exhibition.
3. Film and video rental fees.

Note: Registration fees for workshops should be minimal and used to cover expenses only (for example, cost of materials). To meet the demand for the "Artists with their Work" programme, the number of programmes at any one centre is limited to *three times per year*. Requests should be made at *least two months in advance*.



Zbigniew Blazeje







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## *Multi Media*





This exhibition consists of the varied media works of three Ontario artists: Bonita Collins, working in ceramic and acrylic sculpture, Charles Pachter, printmaker, painter and draughtsman and Viktor Tinkl, sculptor of wood, metal and other media.

Bonita Collins, whose past work has been smaller scale ceramic sculpture, is presently working out larger concepts which demand larger format, utilizing acrylic chemistry. Her attention to details, colour subtleties, and her approach to concepts (growing from puns, plays on words integrated with contemporary ikons) provide the viewer with an exciting visual exploration.

Charles Pachter works as a painter, printmaker and draughtsman, approaching his reactionary subject-matter with expertise and deep social concern. It is important to enjoy his approach to specific subject matters of Canadian interest, but also to take away with you the humour of the moment as well as the challenge of existing values that linger.

Viktor Tinkl's imagery takes the form of totems, birds, dogs, cats, snakes and varying forms thereof, creating imaginary creatures, semi-human and fantastic. "The animals which you see hanging from the ceiling and the dog I made, they are motivated by a log or a rope or the legs of an old chair or some such thing, skulls of animals, teeth, anything like that. I enjoy them for what they are, but for some reason these animals are in me and they just have to come out somehow."

All three artists share one obvious link, an overt humorous expression. But is humour really funny? Perhaps we should examine in greater depth the different facets of humour that are explored.

This exhibition includes paintings, prints, drawings, watercolours, sculpture (stands are provided where needed), floor sculpture and some pieces to be suspended.

Posters and twenty-five colour catalogues accompany the exhibition. This exhibition will be delivered by truck and installed by the Art Gallery of Ontario staff.

Organized and circulated by the Art Gallery of Ontario Extension Services.



Bonita Collins *Cloud with a Silver Lining* 1975 Multiple fired ceramic

**Space:** 2000 sq. ft. (186 sq. m.)

**Weight:** To be determined

**Fee:** \$500

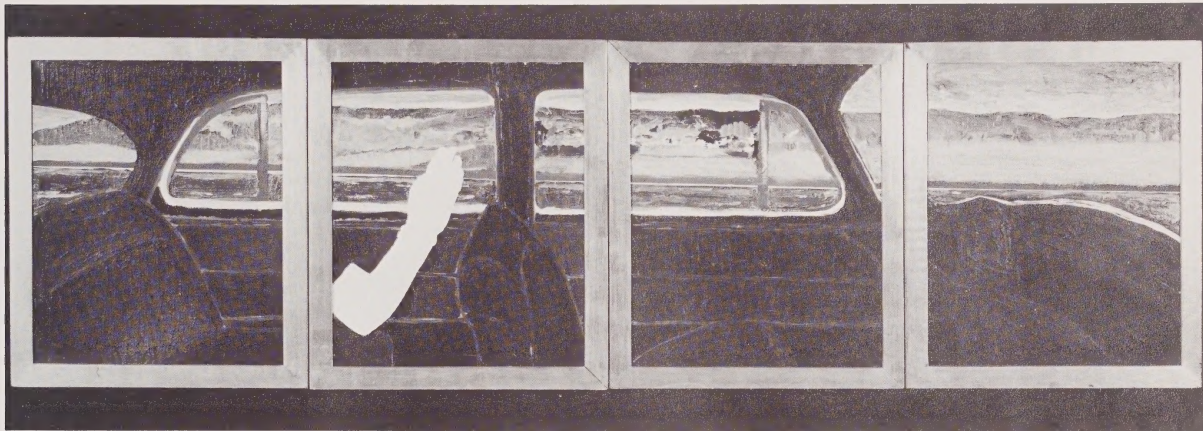
**Date available for circulation:** January 1978

**Security:** In view of an attendant plus gallery alarm system

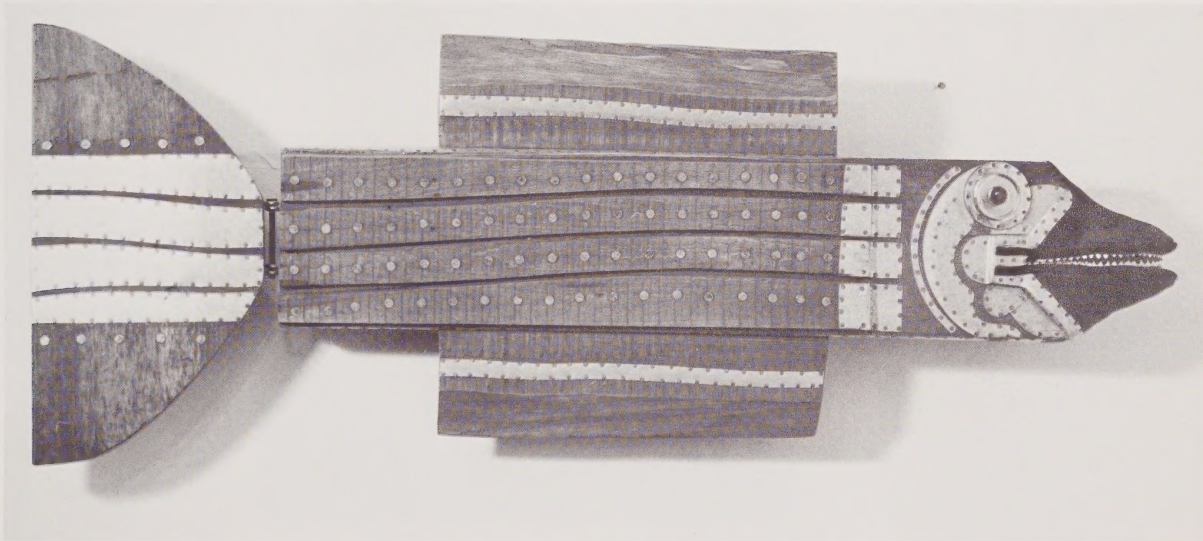
**Lighting:** Incandescent

**Temperature and humidity:** Minimal fluctuation required





Charles Pachter *Procession Through Landscape* 1971 Acrylic on canvas board



Viktor Tinkl *Fish* 1976 Mixed media

## DOWN TO EARTH: AN EXHIBITION OF POTTERY AND GLASS

The Ontario Potters Association was formed in 1975 to meet the expressed need of potters' guilds and professionals for more communication about what is happening in the ceramic arts and for the encouragement of excellence in the craft. Their first juried exhibition is *Down to Earth*.

The works were gathered together in February 1976 for presentation to a jury chosen by the Ontario Potters Association. Extension Services has chosen a small but excellent representation from the exhibition held at McMaster University Art Gallery opening May 1976.

Twenty-five posters accompany the exhibition.\* Lent by the Ontario Potters Association and organized and circulated by the Art Gallery of Ontario Extension Services.

**Space:** 32 individual pieces, 6 display cases, 1 title panel; 600 sq. ft. and/or 100 running ft. (56 sq. m. and/or 30 running m.)

**Weight:** 14 crates, 175 lbs. (80 kg.) each

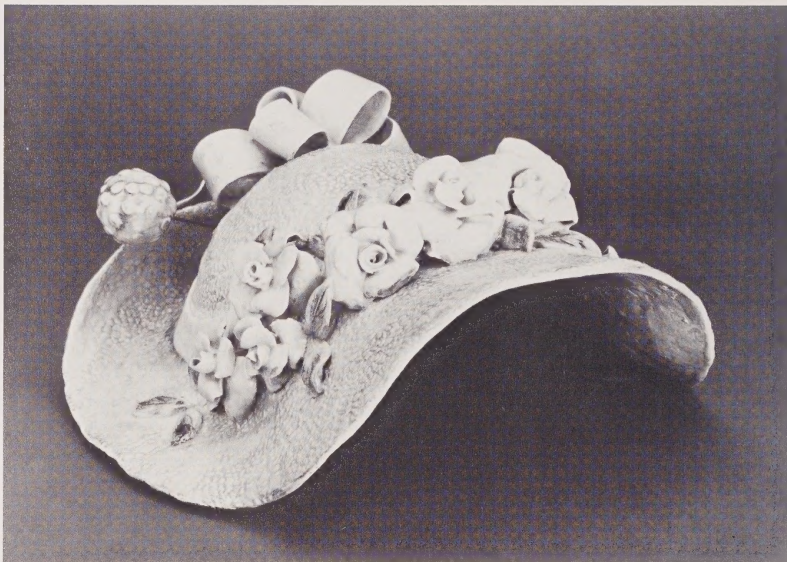
**Fee:** \$150

**Date available for circulation:** January 1977-December 1978

**Security:** In view of attendant; secure night locks

**Lighting:** All types of lighting acceptable

\*A twenty-eight minute colour film by Marty Gross with sound entitled *Potters at Work* is available from the Audio-Visual Library of the Art Gallery of Ontario.



Audrey Davies *Period Hat* 1976 Porcelain



Heather Driver *Bowl, raku* 1975 Raku





Norma Hutchings *Olympic Spectators* 1976 Stoneware

## INUIT GAMES

Although some Inuit games may have been replaced by modern forms of entertainment, many of the more traditional pastimes are still continued today. Generally simple by necessity, they are often based on the skills needed for survival in the harsh environment of northern Canada. This exhibition represents through prints and sculpture a wide variety of games such as wrestling and kickball, and also provides examples of dolls and other related artifacts.

A cassette tape recording of Inuit music will be included with the exhibition, as well as a series of instructions on how some games can be played. A film entitled *Uqulik* is available. A booking form for this film will be included with the kit sent out one month prior to the exhibition. Please complete the form and forward immediately to the Audio-Visual Library, Art Gallery of Ontario, Grange Park, Toronto, Ontario M5T 1G4.

Three hundred brochures and fifty posters accompany the exhibit. The exhibition will be shipped by rail and installed by Art Gallery of Ontario staff.

Organized by the Department of Indian and Northern Affairs and circulated by the Art Gallery of Ontario Extension Services.

**Space:** 33 framed works, 130 running ft. (40 m.)  
-12 free-hanging panels, 1 title panel  
-46 sculptures and artifacts (plus display cases for artifacts) 800 sq. ft. (47 sq. m.)

**Weight:** 25 crates, approximately 5,000 lbs.  
(2,250 kg.); maximum crate weight: 230 lbs. (104 kg.)

**Fee:** \$150

**Date available for circulation:** February 1977

**Security:** In view of an attendant, secure night locks

**Lighting:** Incandescent or fluorescent preferably fitted with ultra-violet filters

**Temperature and humidity:** Should be maintained at a constant level



Johnny Neeveasheak *Children Playing* 1972 Whalebone





Helen Kalvak *Game in the Snowhouse* 1966 Lithograph

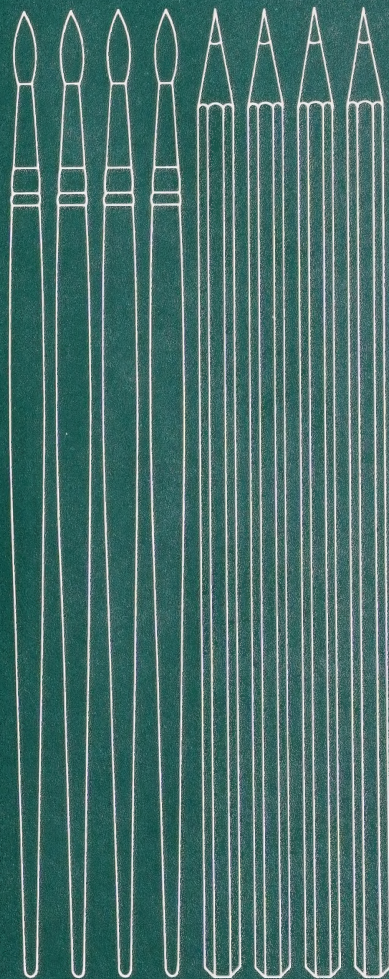




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## *Painting & Drawing*





One of the major cultural events in the celebration of the University of Toronto's Sesquicentennial will be an exhibition of important Canadian paintings from the collections of Hart House, Victoria College, University College, St. Michael's College, Trinity College, the Faculty Club, and the Royal Conservatory of Music. The exhibition, which will be shown at the Art Gallery of Ontario in the fall of 1977, contains about forty paintings and sketches by twenty-five artists. The Group of Seven is particularly well represented, as are such major contemporaries as Tom Thomson, Emily Carr, David Milne, L.L. FitzGerald, Bertram Brooker and Carl Schaefer. Although most of the works fall within the period 1915-1945, such disparate artists as G.A. Reid and E.J. Hughes are also included. This exhibition provides an invaluable opportunity to view a large number of pictures which are not normally accessible to the general public.

Twenty-five full-colour posters and brochures accompany the exhibition. The exhibition will be delivered by truck and installed by Art Gallery of Ontario staff. Organized by Jeremy Adamson, Curator of Canadian Historical Art, Art Gallery of Ontario, with the support of the University of Toronto Sesquicentennial Committee and circulated by the Art Gallery of Ontario Extension Services.

**Space:** about 40 paintings and sketches; approximately 250 running ft. (76.2 m.)

**Weight:** 1 crate, 100 lbs. (45 kg.)

**Fee:** \$300

**Date available for circulation:** Exhibition fully booked at time of publication

**Security:** In constant view of an attendant; full gallery alarm system

**Lighting:** Incandescent

**Temperature and humidity:** Minimal fluctuation required



A. Y. Jackson *Labrador Coast* 1928 Oil on canvas 50½ x 60½ in.





David Milne *Passing Clouds* 1937 Oil on canvas 15-13/16 x 21-13/16 in.

Watercolours from the Art Gallery of Ontario's permanent collection form the core of this superb exhibition of some thirty-five to forty works, with important additions from other collections. These watercolours primarily depict the Canadian landscape as seen through the eyes of such artists as William Armstrong, James Pattison Cockburn, William Nicol Cresswell, Thomas Davies, Daniel Fowler, Washington F. Friend, William G.R. Hind, Otto Jacobi, Lucius O'Brien and F.A. Verner.

Jeremy Adamson, Curator of Canadian Historical Art, Art Gallery of Ontario, selected the watercolours and wrote the catalogue that complements the exhibition. Organized and circulated by the Art Gallery of Ontario Extension Services.

**Space:** 35-40 works, 200 running ft. (60 m.)

**Weight:** 5 crates, 160 lbs. (70 kg.) each

**Fee:** \$200

**Date available for circulation:** January 1978  
(maximum of 6 bookings)

**Security:** In view of an attendant, gallery alarm system; small works screwed to walls

**Lighting:** Incandescent only

**Temperature and humidity:** Maximum fluctuation of  $\pm 10\%$  from norm of 50% humidity, and between 68° and 72°F (20°-21°C)



Daniel Fowler *Dead Game* 1869 Watercolour on paper 18½ x 26¾ in.





Lucius O'Brien *A Prospector's Camp* 1887 Watercolour on paper 10 $\frac{3}{4}$  x 14-15/16 in.

## THE LAURENTIANS: PAINTERS IN A LANDSCAPE

Over the past fifty years, the Laurentian area north of Montreal has attracted many artists interested in interpreting a landscape which has its own unique character. Laurentian paintings have been widely exhibited, but little distinction is usually made between the various regions. No exhibition has previously concentrated entirely on the area north of Montreal or brought together the works of painters who have worked there at different times.

Careful consideration has been given to the choice of artists, and it excludes those who may have painted there very occasionally or those "fashion" painters who exploited the theme of landscape painting when such pictures were commercially in great demand.

The following artists are represented: André Biéler, Fritz Brandtner, Sam Borenstein, Maurice Cullen, Marc-Aurèle Fortin, Edwin Holgate, Patrick Landsley, John Lyman, Louis Muhlstock, Roland Pichet, Robert Pilot, Jean-Paul Riopelle, Goodridge Roberts, Anne Savage and Jacques de Tonnancour.

This exhibition of some sixty works includes paintings, watercolours, drawings, sketches and prints. Twenty-five well-illustrated catalogues and colour posters accompany the exhibition. Exhibition Consultant: Helen Duffy. Organized and circulated by the Art Gallery of Ontario Extension Services.

**Space:** Approximately 60 works; 250-300 running feet (76.2-91.44 m.)

**Weight:** 6-8 crates, 250 lbs. (113 kg.) each

**Fee:** \$400

**Date available for circulation:** Exhibition fully booked at time of publication

**Security:** Full gallery security system, including security guards. Small works must be screwed to the wall.

**Lighting:** Incandescent

**Temperature and humidity:** Maximum fluctuation of  $\pm 10\%$  from norm of 50% humidity, and between 68° and 72°F (20°-21°C)



Edwin Holgate *Morin Heights* 1927 Oil on board 11 x 16 in.





J. de Tonnancour *Laurentian Heave* 1959 Oil on masonite 35½ x 47 in.

*Unexpected Pleasures*, an exhibition of fifty paintings by senior citizens, was enthusiastically received when it was shown at the Art Gallery of Ontario in the fall of 1976. The artists, whose pictures often reflect the wide range of their ethnic backgrounds, have all attended the classes given by Herschel Stroyman at the St. Christopher House Older Adult Centre and the Centre for Creative Living in Toronto. Most of them had never painted before reaching the age of "retirement," and although this lack of experience and formal training is evident in their work, their approach to art is invariably imaginative and resourceful. Surprisingly versatile results have been produced by people from whom we (and often the individuals themselves) have come to expect little, and so the exhibition is intended to be shown primarily in libraries and community centres where it is hoped it will encourage other senior citizens to participate in similar programmes.

Mr. Stroyman is available for lectures and workshops in connection with the exhibition.

Twenty-five full-colour posters and information brochures accompany the exhibition. Organized and circulated by the Art Gallery of Ontario Extension Services.

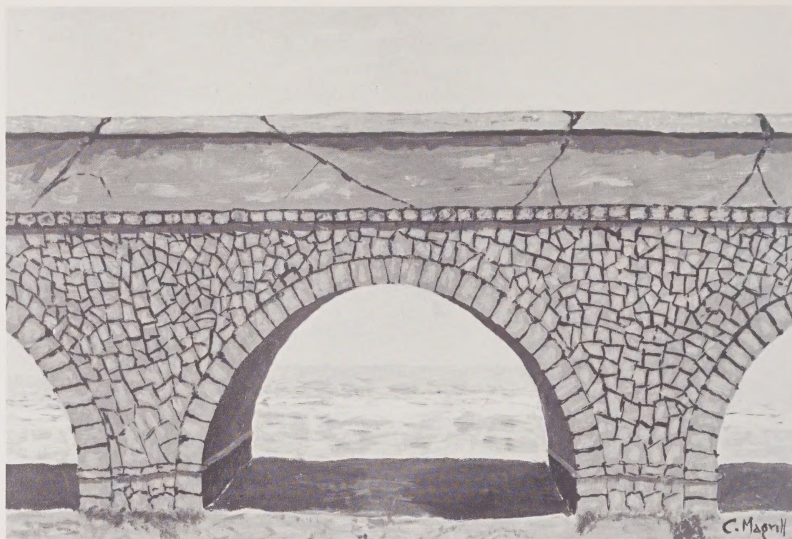
**Space:** 50 paintings, approximately 150 running ft. (48 m.)

**Weight:** 5 crates, 140 lbs. (62 kg.) each

**Fee:** \$75

**Date available for circulation:** Presently in circulation

**Security:** Periodic patrol; secure night locks



Cyril Magrill *Untitled* Tempera on paper





Rosa de Jesus *Untitled* 1974 Tempera on paper





# *Photography*



Few areas of art have fired the public imagination as much as the cave paintings of Europe. Often reaching a surprising level of sophistication, these pictures provide a fascinating record of the way of life and beliefs of our earliest ancestors. Although many of the sites have been discovered only recently, an increasing number, including the most famous of them all, Lascaux, have already been closed to the general public to ensure their survival. The inaccessibility of the material adds to the significance of *Art of the Caves*, an exhibition of more than thirty photographs by Jim Hollander. The caves represented include, among others, Niaux, Pech-Merle, Le Portel, and Cognac in France, Gargas in the Pyrenees, La Pileta in the south of Spain and Levanzo in Sicily. The examples selected illustrate a wide variety of techniques (painting, "spray" painting, engraving and modelling) and subject matter (mammoths, bison, stags and horses as well as human figures and abstract forms).

A poster/brochure accompanies the exhibition as well as a chronological chart and a map of Europe showing the principal sites. It is hoped that the forthcoming book by Mr. Hollander, which includes many of the photographs in the exhibition, will also be available. Organized and circulated by the Art Gallery of Ontario Extension Services.

**Space:** Approximately 35 works, 175 running ft. (53 m.)

**Weight:** 3 crates, 400 lbs. (181 kg.), approx. 130 lb. (60 kg.) each

**Fee:** \$85

**Date available for circulation:** July 1977

**Security:** Periodic patrols, secure night locks

**Lighting:** Incandescent or fluorescent preferably fitted with ultra-violet filters



La Pileta, Malaga, Spain *Pregnant Mare* c 20,000 B.C.





La Pileta, Malaga, Spain *Yellow Meanders*

## BARBERSHOP SUITE

J.C. Heywood is basically a painter-printmaker. He has used photography for many years to service his screen prints in loose manipulative ways that end up being closer to painting than to photography. Like many other painters, however, who ponder and push at the limits of aesthetics, he sometimes finds himself becoming bored with the whole subject of "Art." When he arrives at one of these dead ends, he often turns for refreshment to what he calls his "excursions into Fact." Certainly it is this factual aspect of photography that Heywood seeks out in his camera work, and it is interesting that so many of these documentary pictures do turn out to be very beautiful in spite of themselves.

Carl Heywood lived in France for a number of years and returned to his native Ontario in 1973. He soon realized that he had become highly sensitized to familiar aspects of Canadian life because of his long separation from them. He immediately began to take pictures of some very commonplace "Facts" in an attempt to retain the freshness of the sensation of visiting a foreign country that was his own. The barbershop series has been selected from hundreds of negatives that have been made since that time.

These photographs may be seen in several ways. On one level they prove that raw "Facts," even very ordinary ones, are absorbing and sometimes breathtaking. On another level they are a faithful documentation of an aspect of our surroundings that we take for granted. Perhaps what counts most in the end is the curious pleasure, the pure visual enjoyment we experience in looking at them. Lent by the artist. Organized and circulated by the Art Gallery of Ontario Extension Services.

**Space:** 25 prints, 1 title panel 20" x 24" (51 cm. x 61 cm.); 100 running ft. (30 m.)

**Weight:** 2 crates, 135 lbs. (61 kg.) each

**Fee:** \$75

**Date available for circulation:** September 1977

**Security:** In view of an attendant; secure night locks

**Lighting:** Incandescent or fluorescent preferably fitted with ultra-violet filters



J.C. Heywood *Untitled* 1976 Silver print



J. C. Heywood *Untitled* 1976 Silver print





J.C. Heywood *Untitled* 1976 Silver print



*Images of Lunenburg County* depicts a culture fast disappearing in Nova Scotia. The story of a fisherman's hard life is portrayed by Peter Barss through 60 black and white photographs and 22 text panels. Happy times, months of uncertainty, a lifestyle depending on small farms and exploitation of the sea are captured by memories retold by old sailors. The stories tell of young boys leaving for the first time on great schooners, of ships never returning. Nowadays the young look to the city for their livelihood as mechanization destroys a way of life connected to the sea.

The text was recorded and edited by Peter Barss. Organized with the Art Gallery, Mount Saint Vincent University, lent by the Nova Scotia Museum and circulated by the Art Gallery of Ontario Extension Services.

**Space:** 60 photographs, 16" x 20" (41 cm. x 51 cm.), 22 text panels 8.5" x 14" (22 x 36 cm.) 1 title panel. Approximately 200 running ft. (61 m.)

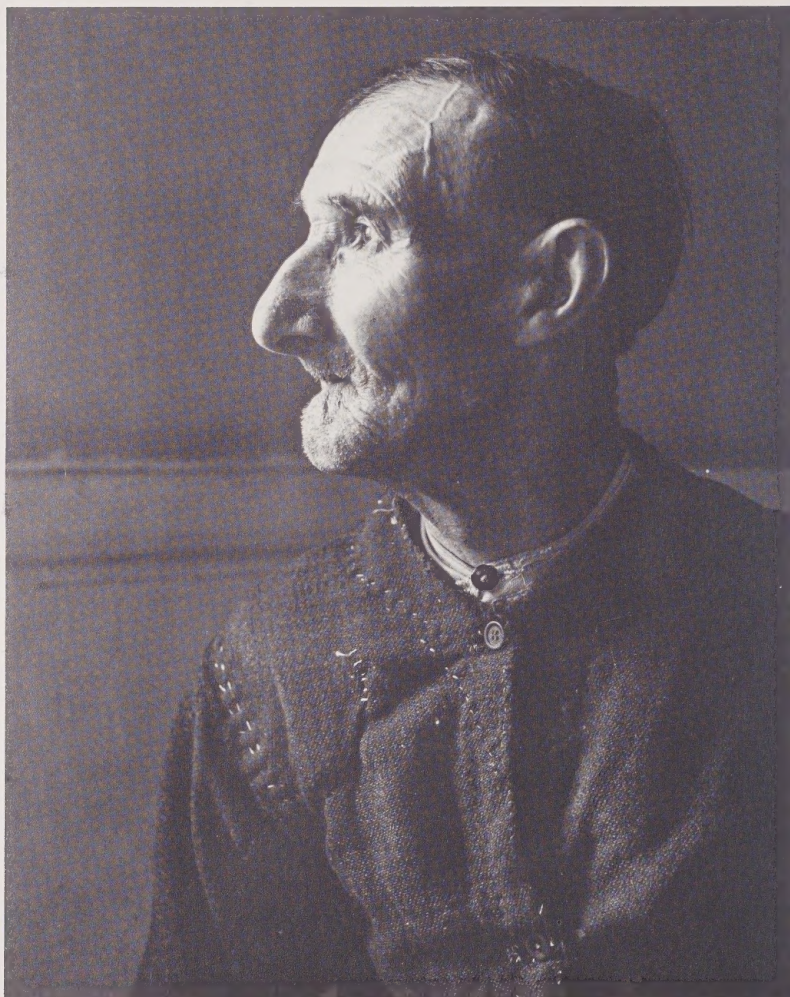
**Weight:** 6 crates, 100 lbs. (45 kg.) each

**Fee:** \$75

**Date available for circulation:** September 1977-  
June 1978

**Security:** Periodic patrols; secure night locks

**Lighting:** Incandescent or fluorescent preferably  
fitted with ultra-violet filters



Peter Barss *Untitled* Silver print





Peter Barss *Untitled* Silver print

## OUR PART OF THE BEAVER

Since November 1974, twenty-two grade six students from Enniskillen Public School (ten miles north of Bowmanville, Ontario) have been working on a special photographic subject.

Using simple Instamatic cameras and colour slide film, these students went about recording daily events in their lives and studying their environment - Christmas festivities, the local service station, the slaughter house, the farm community in which they live.

Five hundred colour images were created from which a selection of fifty were chosen to be printed. In addition, one hundred and sixty slides have been put together as an audio-visual presentation produced by the students as part of the exhibition.

A colour poster accompanies the exhibition. Lent by the Photography Gallery, Bowmanville, Ontario, and organized and circulated by the Art Gallery of Ontario Extension Services.

**Space:** 50 works, 150 running ft. (46 m.)

**Weight:** 3 crates, 150 lbs. (68 kg.) each

**Fee:** \$75

**Date available for circulation:** Presently in circulation

**Security:** Periodic patrol, secure night locks



Deborah Van Dorp *The Milk Cooler* 1975 Silver print



This exhibition is a created environment, one that consists of a series of large-scale colour photographs taken by Michael Mitchell that attempt to apprehend a myth of night-time. Their ambition is a personal yet accessible definition of those emotions and perceptions that are night specific and dramatized by darkness. At the same time the photographs are an approach to the commonplace of life: the familiar objects that surround us, the people and landscape, all those things which are perceptually invisible in the ambience of light. Daylight weakens their separate presence by offering so much to distract.

Photography has to its advantage a commonly accepted equation with truth. We see photography as somehow being objective reportage. But photography lies and lies without ceasing. It is the necessary untruthfulness that makes it an art form, a small bounded peephole in the world through which we can talk to each other about reality.

In this series of night photographs the subject is revealed through a combination of long exposures and high intensity strobe and quartz lighting. A display system is provided in order to create the necessary dark environment. A light system will be installed as well. Posters and twenty-five full colour catalogues accompany the exhibition.

This exhibition will be installed by the Art Gallery of Ontario staff.  
Organized and circulated by the Art Gallery of Ontario Extension Services.

**Space:** 25 4' x 4' colour photographs in plexiglass frames, 1 title panel; preferably to be exhibited in one space; 1700-2000 sq. ft. (158-186 sq. m.)

**Weight:** 8 crates, approximately 200 lbs. (91 kg.) each

**Fee:** \$250

**Date available for circulation:** March 1978

**Security:** In view of an attendant plus gallery alarm system

**Lighting:** Requires darkened area; special lighting system provided

Due to the nature of the colour prints, an image could not be reproduced in black and white.

This colour photographic exhibition represents Robert van der Hilst's personal portrait of man and the landscape of Mesoamerica.

Illustrated are festivals, celebrations, activities of daily living and in-depth studies of individuals who represent beliefs and a way of life of long ago and today. Accompanying the images will be selected quotations of poetry and prose from the ancient mythology of the Nahua and Maya peoples. The message of these ancient words is visually expressed in the photographs of the exhibition.

There are fifty Cibachrome prints, matted and framed in aluminum extrusion, as well as ten poetry panels and a title panel.

Twenty-five full-colour brochures and posters accompany the exhibition.\*  
Organized and circulated by the Art Gallery of Ontario Extension Services.

**Space:** 50 framed prints, 21" x 17" (53 cm. x 43 cm.), 10 poetry panels, 1 title panel; 160 running ft. (49 m.)

**Weight:** 4 crates, 150 lbs. (68 kg.) each

**Fee:** \$100

**Date available for circulation:** September 1977























**Security:** In view of an attendant, secure night locks

**Light:** Incandescent or fluorescent preferably fitted with ultra-violet filters.

\*Available from the Audio-Visual Library of the Art Gallery of Ontario is a twenty-five minute, 16 mm. colour film with sound called *The Fifth Sun*, photographed and produced by Robert van der Hilst. It deals with the thoughts, myths and philosophy of the peoples of Mesoamerica.





	<i>Notes</i>	<i>Prints</i>	
			
			
			
			
			
			
			
			
			
			

Recently the Canadian Society of Graphic Art and the Society of Canadian Painter-Etchers and Engravers have formed the Print and Drawing Council of Canada which seeks the support of all active artists in Canada, Canadian artists abroad, and those individuals and groups vitally interested in the welfare of the graphic arts in Canada. It is the aim of the united Council to further the cause of drawing and printmaking in Canada through co-operative effort. *Imprint '76*, a major exhibition of Canadian printmaking, which opened during the 1976 Olympics in Montreal, is the first undertaking of the Council.

*Imprint '76* exhibits the best work currently produced in this medium in Canada. Printmakers invited to submit were chosen by ten regional representatives. The jury consisted of three artist printmakers, Lyndal Osborne (Edmonton), Pierre Ayot (Montreal) and Rudolf Bickers (London). The prints have been chosen independently for excellence and originality on a non-regional basis.

This exhibition is presently travelling throughout the province of Ontario. Included in the exhibition fee are twenty-five illustrated catalogues. Organized by the Print and Drawing Council of Canada and circulated by the Art Gallery of Ontario Extension Services.

**Space:** 76 works, 250 running ft. (76 m.)

**Weight:** 10 crates, 250 lbs. (113 kg.) each

**Fee:** \$400

**Date available for circulation:** Exhibition fully booked at time of publication

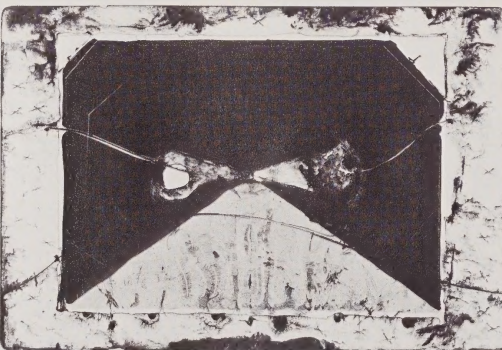
**Security:** In view of an attendant, gallery alarm system required

**Lighting:** Incandescent and/or natural

**Temperature and humidity:** No major fluctuations



Bill Lobchuk *L'Ouest* 1976 17/25 Silkscreen



David Crockett *Wizardteria* 1976 2/10 Lithograph





Noboru Sawai *Great Concert 1976 A/P* Woodcuts/copper etching

*See All the People* is a *livre deluxe* comprised of an unbound suite of ten colour lithographs and two embossings illustrating twelve poems, the result of a long and close collaboration between poet Daniel Zimmerman and artist Richard Sturm. This book began in 1970 and was completed and printed in a limited edition of thirty at Scarborough College and Open Studio under the lithographer Donald Holman, Toronto.

The specificity of the relationship of word and image, the diversity of their pairing in double frames, and their constellation as a book affords a landscape mappable by means of itself as legend.

"The spirit of the Gothic window pervades this collaboration as a hurricane fence, a foreground disappearing to allow the viewer access to the Story" - Richard Sturm.

"The poems here disclose a journey back from Canterbury to the Tabard. It leads to the discovery of who is speaking and to whom the reader, attentive to the pattern of the work, may be returned." - Daniel Zimmerman.

Included in the exhibition are four single frames, title panel, colophon, index, introduction and twelve double frames, each with one poem and one image. The prints are 13 x 17 inches (33 x 43 cm.) and pulled on Rives BFK.

Organized and circulated by the Art Gallery of Ontario, Extension Services.

**Space:** 12 double frames and 4 single frames; 75 running ft. (23 m.)

**Weight:** To be determined

**Fee:** \$75

**Date available for circulation:** September 1977

**Security:** In view of an attendant, secure night lock

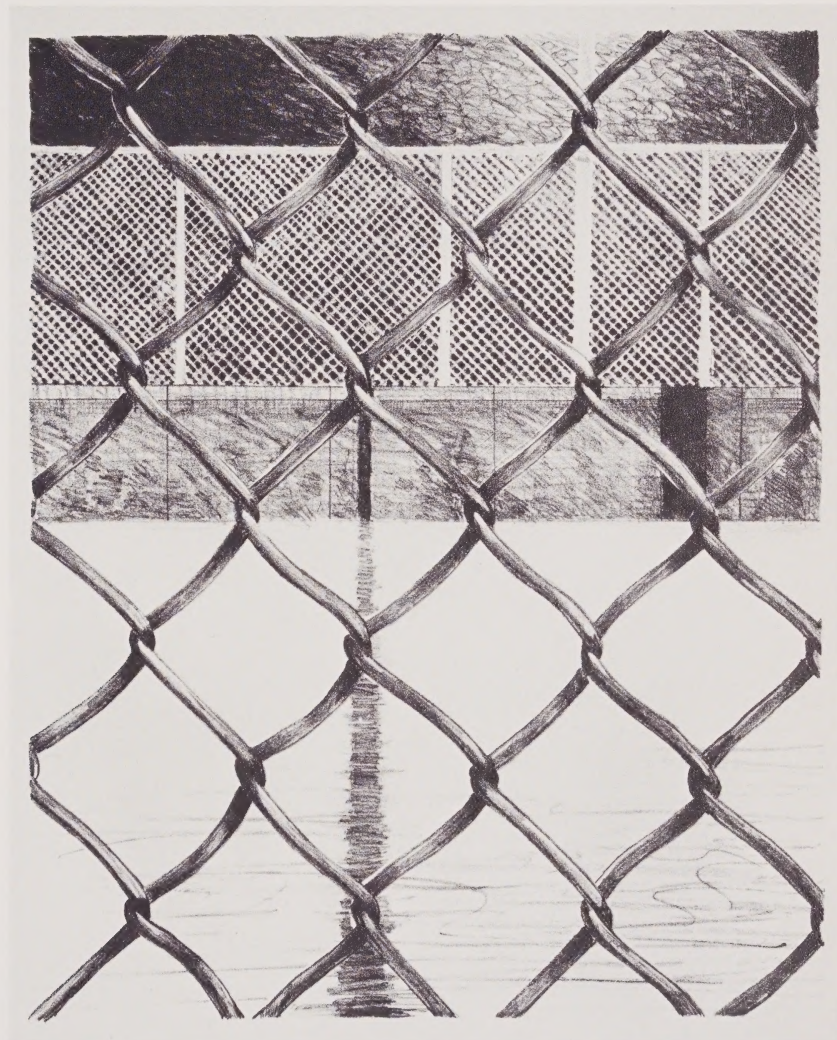
**Lighting:** Incandescent or fluorescent fitted with ultra-violet filters

**Temperature and humidity:** No major fluctuations



Richard Sturm *Do Si Do* 1976 Lithograph 12 $\frac{1}{2}$  x 16 $\frac{1}{8}$  in.





Richard Sturm *Temper* 1976 Lithograph 12 $\frac{3}{8}$  x 16 $\frac{1}{8}$  in.







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## *Reproductions*





The accession of Justinian I heralded the first age of purely Byzantine art. Constantinople was undoubtedly the most important centre of art production and, under Justinian (527-565), the capital of a vast empire which stretched from Spain to Syria.

This exhibition is composed of photographic reproductions, giving the viewer at least a look at the diversity and splendour of works undertaken during Justinian's reign: the Cathedral of St. Sophia, perhaps the most striking example of Byzantine architecture; superb mosaics like those at Ravenna; exquisitely carved ivories; decorated metal work, examples of which are found as liturgical utensils; fine sculptural carvings such as the stylized capitals of Byzantine churches. All these arts flourished under Justinian's patronage. Textile art and illuminated manuscripts also prospered at this time and remain today despite their fragility.

The exhibition is presented on eleven panels with accompanying information, and places the art of Justinian's empire in an historic and geographical context.

Seventy-five illustrated catalogues accompany the exhibition.

Organized and circulated by the Art Gallery of Ontario Extension Services.

**Space:** 11 panels, 150 running ft. (46 m.)

**Weight:** 2 crates, 275 lbs. (125 kg.) each

**Fee:** \$75

**Date available for circulation:** Presently in circulation

**Security:** Periodic patrol; secure night locks



*The Riha Paten Constantinople 565-578 Silver with gilding and niello*



Gustav Klimt (1862-1918) was the great pioneer of modern painting in Austria and one of the most important draughtsmen of his period.

Egon Schiele (1890-1918) in his formative period as an artist and in the early unfolding of his personality owes much to the genius of Gustav Klimt. The differences between the two artists that prevailed irrespective of the similarities and common traits uniting them, were due to the distance in time between their generations. During the years around the turn of the 19th century, marked by revolutions of the greatest dimensions, this interval was bound to have a decisive effect. Thus it is a fascinating experience in the history of Austrian art to follow the development from Art Nouveau to Expressionism in the rise and growth of these two outstanding artistic personalities.

This exhibition of eighty watercolours and drawings in facsimile prints from the Albertina Holdings and private collections is accompanied by a small catalogue written by the Director and staff of the Albertina.

Lent by the Federal Ministry of Foreign Affairs, Austria and circulated by the Art Gallery of Ontario Extension Services.

**Space:** 80 works, 260 running ft. (79 m.); may be double hung

**Weight:** 8 crates, 200 lbs. (91 kg.) each

**Fee:** \$75

**Date available for circulation:** January 1977-  
December 1977

**Security:** Periodic patrols, secure night locks



Egon Schiele *The Artist's Wife Edith* 1917 Pencil, gouache 461 x 297 mm.

This exhibition of colour photography documents the Rideau Canal system using aerial views, lock studies, architecture, stone structures and life along the canal.

This visual study takes us from today's Kingston to Ottawa through one hundred and twenty-three miles of what was once a devastating wilderness. Lieutenant-Colonel John By and Her Majesty's Royal Engineers started the task of building the Rideau Canal in 1827; just six months later they had achieved a smooth blending of the man-made with its natural surroundings.

These colour images capture the present day recreational activity abundant along the waterway as well as the permeation of history ever present in the locks and blockhouses.

Included in this exhibition are fifty framed Cibachrome prints and a title panel as well as posters and twenty-five colour catalogues. Jointly organized by the Department of Indian and Northern Affairs, Parks Canada and the Art Gallery of Ontario Extension Services. Circulated by the Art Gallery of Ontario Extension Services.

**Space:** 50 framed photographs approximately 16" x 22" (40 cm. x 56 cm.), 1 title panel; 165 running ft. (50 m.)

**Weight:** 4 crates, 135 lbs. (61 kg.) each

**Fee:** \$100

**Date available for circulation:** June 15, 1977

**Security:** Periodic patrols; secure night locks

**Lighting:** Incandescent or fluorescent preferably with ultra-violet filters

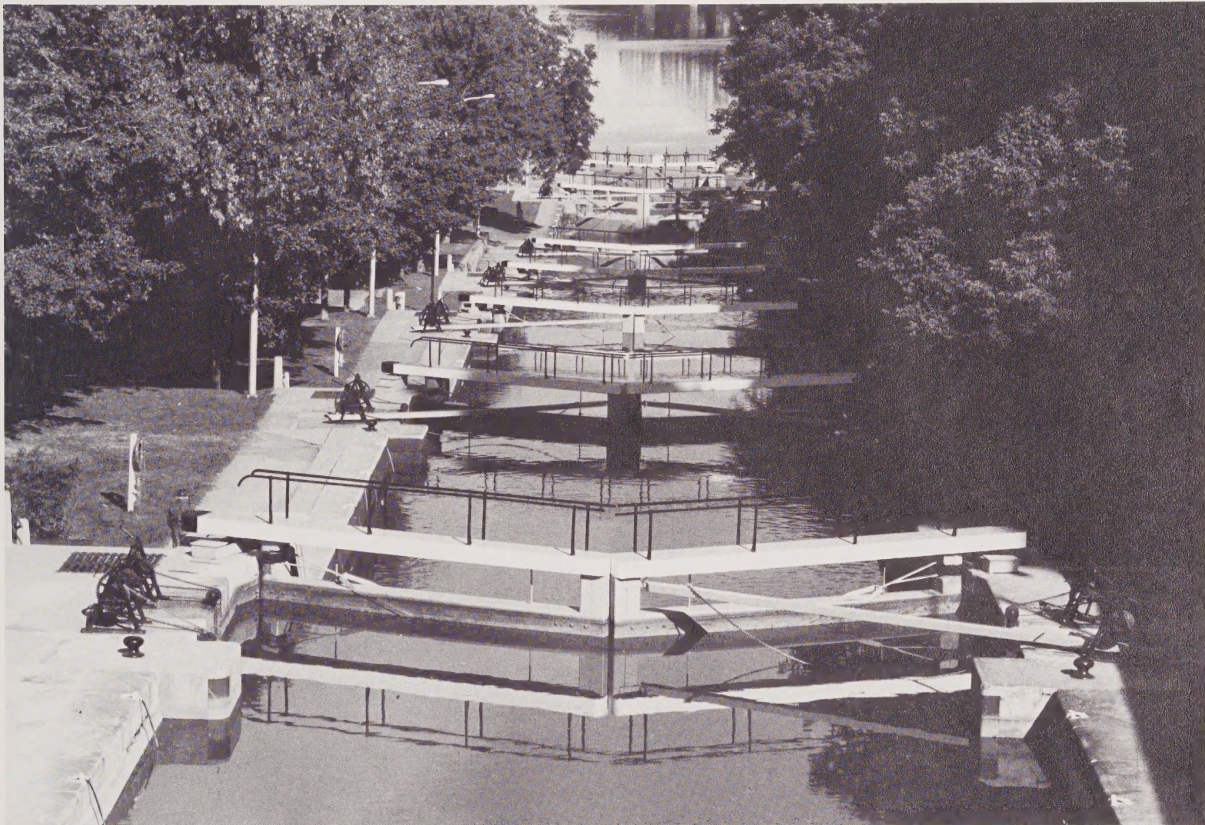


Rideau Jones Falls lock station Silver print



Rideau 'Crabs' Traditional lock-opening Silver print





Rideau *Lock view* Silver print

## TWO HOMES: BELLEVUE HOUSE, KINGSTON; WOODSIDE HOUSE, KITCHENER

*Two Homes* is a colour photographic exhibition documenting Woodside House, Kitchener, in the 1890s, the one-time residence of William Lyon Mackenzie King, and Bellevue House, Kingston, restored in the style of 1848 when it was occupied by Sir John A. Macdonald.

These quality photographs offer a visual and educational experience through the paintings, utensils, fabric, furniture and design of the homes of two prominent 19th century politicians. The two residences have been restored by Parks Canada and exist in the manner in which they were originally intended. This documentary allows us a glimpse into the differing styles of living practised by these gentlemen of renown.

There are twenty-five full-colour images representing each home, and a title panel. The "Homes" can be hung individually or together, depending on the needs and design of the centre.

Posters and twenty-five colour catalogues accompany the exhibition. Jointly organized by the Department of Indian and Northern Affairs, Parks Canada and the Art Gallery of Ontario Extension Services and circulated by the Art Gallery of Ontario Extension Services.

**Space:** 50 framed photographs, approximately 16" x 20" (41 x 51 cm.), 1 title panel; 150 running ft. (46 m.)

**Weight:** 4 crates, 135 lbs. (61 kg.) each

**Fee:** \$100

**Date available for circulation:** June 1, 1977

**Security:** Periodic patrols; secure night locks

**Lighting:** Incandescent or fluorescent preferably fitted with ultra-violet filters



Woodside House *Bedroom* Silver print



Woodside House *Dining Room* Silver print





Bellevue House Dining Room Silver print

## PROGRAMME SOURCES

In addition to those sources listed below, the Art Gallery of Ontario Education Services carries on a lively programme of films, concerts, lectures and dance. Examples of such programmes for which research sources and budget estimates are available are the Sunday Afternoon Concert Series, the *Theatre Circles* film series, *A Salute to the Animated Film*, the Italian film series and the *Film Noir* series. Please contact Education Services, Art Gallery of Ontario, Grange Park, Toronto, Ontario, M5T 1G4—(416) 361-0414.

The Ontario Arts Council makes grants to performing and creative arts groups and individuals, advises and consults with members of the arts community and develops programmes aimed at promoting and developing the arts and the public interest in them through the province. For general information contact the Information Officer, Ontario Arts Council, 151 Bloor Street West, Suite 500, Toronto, Ontario, M5S 1T6—(416) 961-1660. For information on the following specific programmes, please contact:

### **Creative Artists in Schools**

Norma Clark, Arts/Education Officer

### **Concerts and Artists Programme**

James Norcop, On Tour Officer

Peeter Sepp, Visual Arts Officer

The *On Tour* kit, which outlines over 500 of Ontario's "touring" art events is available on request from the Ontario Arts Council.

**Festival Ontario**, a programme of the Ministry of Culture and Recreation, is designed to make provincial cultural resources more readily available to people throughout Ontario by offering them free to community festivals. The Art Gallery of Ontario has participated in this programme since its inception in the fall of 1973. An exhibition can be designed for a festival programme, incorporating works from the Permanent Collection of the Gallery—for example, the Contemporary Sculpture exhibition, Algoma Fall Festival, 1976, in Sault Ste Marie. Alternatively, a festival can book an exhibition from currently available circulating exhibitions. Another aspect of the Art Gallery of Ontario's involvement is the coordination of "Artists with their Work" programmes, in which the Gallery, in consultation with a festival organizing committee, can develop programmes which add an exciting component to a local festival. For example, an exhibition of the work of Kosso Eloul was held during the Simcoe Friendship Festival in August 1976, and the artist was present to talk about his work. For information contact Andrew Shapiro, Co-ordinator of Festival Ontario, Ministry of Culture and Recreation, Queen's Park, Toronto, Ontario, M7A 1A2—(416) 965-6256.

**Outreach Ontario**, a programme of the Ministry of Culture and Recreation, is designed to decentralize Ontario's cultural resources. For information contact Andrew Lipchak, Senior Cultural Affairs Officer, Arts Division, Ministry of Culture and Recreation, 801 Bay Street, Toronto, Ontario, M5S 1Z1—(416) 965-6487.



Michael Hayden *Algoma Fall Festival* Sault Ste Marie



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## GRANTING AGENCIES

### Canada Council

255 Albert Street  
P.O. Box 1047,  
Ottawa, Ontario, K1P 5V8  
Attention: Brenda Wallace

### National Museums Corporation

Museum Assistance Programme  
L'Esplanade Laurier, 20th Floor,  
300 Laurier Avenue West,  
Ottawa, Ontario K1A 0M8.  
Attention: George Zielinski,  
Regional Officer, Ontario

### Ontario Arts Council

151 Bloor Street West,  
Suite 500,  
Toronto, Ontario, M5S 1T6  
Attention: Peeter Sepp

### Wintario

Projects Office  
801 Bay Street, 6th Floor,  
Toronto, Ontario, M7A 2R9

## CRAFTS

### Ontario Crafts Council

346 Dundas Street West,  
Toronto, Ontario, M5T 1G5  
Attention: Paul Bennett, Executive Director  
(416) 366-3551

The Craft Resource Centre is an information exchange for craftsmen, exhibiting centres and interested public. In addition, the Ontario Crafts Council offers for circulation fifteen exhibitions of work by individual artists. Each exhibition or unit is quite compact; depending on the size of the centre, a maximum of five units may be booked. Please contact the Crafts Council for further information.

## DANCE, DRAMA, MIME, MUSIC

Programmes especially designed for presentation in schools (kindergarten to Grade 13). For information contact:

### Prologue to the Performing Arts

252 Bloor Street West,  
Toronto, Ontario, M5S 1V5  
(416) 920-9100

## FILM

For catalogues listing films on art and for help with programmes, single screenings, series or festivals and for the information on rental of films other than those provided by the Art Gallery of Ontario, contact:

Your community film library

Your local library

### The Canadian Centre for Films on Art

P.O. Box 8457  
Ottawa, Ontario, K1G 3H8  
(613) 992-1868  
Attention: Dorothy Macpherson, Director

### The Canadian Film Institute

303 Richmond Road,  
Ottawa, Ontario K1Z 6X3  
(613) 729-6193

### Canadian Filmmakers' Distribution Centre

406 Jarvis Street  
Toronto, Ontario, M4Y 2G6  
(416) 921-4121  
Attention: Tess Taconis

## MUSIC

For assistance in arranging concert series, music recitals, or individual programmes, contact:

### National Concert Bureau

Edward Johnston Building,  
Faculty of Music,  
University of Toronto,  
Toronto, Ontario M5S 1A1  
(416) 978-3751  
Attention: Miss Edith Binnie  
Publicity and Concerts Officer

## POETRY READINGS

For suggested readings by Canadian poets, contact:

### League of Canadian Poets

165 Spadina Avenue, Suite 8,  
Toronto, Ontario M5T 2C4  
Attention: Arlene Lampert, Co-ordinating Director

## PUPPETS

Information on puppets available for exhibition can be obtained from

### Ontario Puppetry Association

10 Skyview Crescent,  
Willowdale, Ontario, M2J 1B8  
(416) 494-7011  
Attention: Kenneth B. McKay, Executive Secretary

## SLIDES

For catalogues of slides which may be borrowed or purchased, contact:

### Audio-Visual Library

Art Gallery of Ontario,  
Grange Park,  
Toronto, Ontario, M5T 1G4  
(416) 361-0414

## VIDEO

For loans of videotapes, technical advice, programme and exhibition suggestions contact:

### Art Metropole

Art Metropole Building,  
241 Yonge Street,  
Toronto, Ontario, M5H 1N7  
(416) 368-7787  
Attention: Peggy Gale

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Please complete and forward form by return mail to:

Scheduling Manager  
Extension Services  
Art Gallery of Ontario  
Grange Park  
Toronto, Ontario M5T 1G4  
Telephone: (416) 361-0414

Due to the increasing demand for exhibitions we are obliged to limit the number to five per centre. Please list here the exhibitions you would like to book, with alternate choices.

At least one month's notice must be given for bookings and cancellations.

The invoice for the exhibition fee will be mailed to the organization named, to the attention of the person indicated as responsible for the exhibition. Exhibitors are requested to pay the accounts immediately upon close of the exhibition.

All shipments are to be sent prepaid and charged to the Art Gallery of Ontario Extension Services.

## Booking Form

1.

2.

3.

4.

5.

Alternate Choices

Name of organization

Mailing Address

Telephone

Shipping Address

Person Responsible

Telephone

Signature

Date





**Artists with their Work:** Ceramics, colour and design, glass graphics, multi-media, painting and drawing, paper making, photography, sculpture and textiles

Please complete and forward form by return mail to:

Art Gallery of Ontario  
Extension Services  
Grange Park  
Toronto, Ontario M5T 1G4  
Telephone: (416) 361-0414

Organized by the Art Gallery of Ontario Extension Services in co-operation with the artists.

If the artist is expected to give press interviews, lectures, etc., it should be stated on this form. Information about the artist is available from Extension Services.

Agreement Form

Centre

Address

Telephone

Name of person to contact

Telephone

REQUESTS

Artist

To be present in the community

From

To

Exhibition dates (inclusive)

1 The Exhibition Centre agrees to undertake the following and inform the Art Gallery of Ontario Extension Services of all arrangements:

- (a) accommodation and living expenses for the artist for the duration of his stay in the community (maximum 4 days). *If more than one artist is requested or if the honorarium exceeds the maximum offered, this responsibility must be met by the exhibiting centre.*

(b) To provide and pay for "All Risks" insurance on the artists' works "nail to nail" (from the lender of the work to the borrower and back to the lender), with an agreed value for each work.

(c) Payment of costs for:

(i) labour which may be required in loading and unloading the truck, or in installing and dismantling the exhibition.

(ii) catalogues and publicity releases.

(d) To be responsible for items forming the exhibition, from the time exhibition is received by the exhibiting centre until it relinquishes control.

Continued next page

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2 *The Artist* agrees to undertake the following:

- (a) be present in the community on the dates specified above (all final arrangements to be made in agreement with the exhibiting centre).
- (b) lend a work or works as requested for a period of three to four weeks. Such period to be agreed upon with the exhibiting centre.
- (c) supervise the loading and unloading of works, and the installation and dismantling of the exhibition.
- (d) the artist further agrees that the Art Gallery of Ontario will be held harmless from all claims and expenses arising from damage that may occur to the work loaned. The insurance is undertaken by the exhibiting centre as stipulated under 1 (b).

3 *The Art Gallery of Ontario* agrees to undertake the following:

- (a) payment of transportation and collection (within Ontario) of the artist's work to and from the centre (maximum load: 20 ft. van).
- (b) payment of transportation for the artist to and from the centre (maximum: 2 round trips).
- (c) correspondence and arrangements for all collection, transportation and travel, in conjunction with the exhibiting centre.
- (d) payment of an honorarium to the participating artist, selected by the exhibiting centre in consultation with the Art Gallery of Ontario. This honorarium will be commensurate with the time spent at the exhibiting centre.

We the undersigned of the Exhibiting Centre agree to all the terms and conditions stated herein.

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Signature

Date



## Artists with their Work: Film/video

Please complete and forward by return mail to:  
Art Gallery of Ontario  
Extension Services  
Grange Park  
Toronto, Ontario M5T 1G4  
Telephone: (416) 361-0414

Organized by the Art Gallery of Ontario Extension Services, in co-operation with the filmmakers and video artists. Information on the films and video tapes used in this programme will be sent on request. Extension Services will confirm arrangements with the centre, in writing, at the earliest opportunity.

- 1 *The Exhibiting Centre* agrees to provide suitable facilities, a trained projectionist, and accommodation and living expenses for the filmmaker/video artist. If the filmmaker/video artist is expected to give press interviews, lectures, etc., it must be stated in this agreement.
- 2 *The Filmmaker/Video Artist* agrees to be present in the community for a period agreed upon with the exhibiting centre.
- 3 *The Art Gallery of Ontario* agrees to pay transportation costs, film/video rental and an honorarium to the filmmaker/video artist.

## Agreement Form

Centre

Address

Name of person to contact

Telephone

### REQUESTS

Filmmaker/Video Artist

To be present in the community: Date

Time: From

To

Film/video preference: 1st choice

2nd choice

3rd choice

Date of screenings

Time: From

To

Projection facilities:

35 mm ☐

16 mm ☐

Super 8 ☐

Video facilities:

1/2" reel to reel ☐

1/2" cartridge ☐

3/4" cassette ☐

other ☐

E.I.A.J. ☐

other ☐

### COMPLEMENTARY PROGRAMMING PLANNED

Workshop

Seminar

Lecture

We the undersigned of the Exhibiting Centre agree to all the terms and conditions stated herein.







